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An Art Perspective of  
the Historic Pacific  
Northwest



an art perspective of the historic

pacific

northwest



an art perspective

design and layout by Michael Kennedy

biographical research by Dr. and Mrs. Stenzel

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# of the historic pacific northwest

From The Collection of  
Dr. and Mrs. Franz R. Stenzel, Portland, Oregon

Exhibited at

MONTANA HISTORICAL SOCIETY  
AUGUST, 1963

EASTERN WASHINGTON  
STATE HISTORICAL SOCIETY  
SEPTEMBER, 1963







STANDING SOLDIER, Sioux  
by Elbridge Ayer Burbank.

10.

More than a century of pictorial documentation — mostly original art, with a few rare lithographic prints — depicting facets of life, places and people as represented by the diverse talents and experiences of Agate, Beard, Bierstadt, Blakelock, Borg, Bryce, Burbank, Coleman, Couse, Cox, Craig, Darley, Dixon, Hall, Harmer, Hayes, Holdredge, Jackson, Judson, Keith, Kemble, Lundgren, Mathews, Martin, McIlwraith, Meyer, Ottinger, Paxson, Pease, Peters, Price, Proctor, Raborg, Remington, Riesenber, Rockwell, Russell, Schafer, Seltzer, Sharp, Stanley, Stobie, Strong, Stuart, Toft, Vanderhoff, Warre, Wettland, Wieghorst and others.

Selected by Richard G. Conn, Director, Eastern Washington State Historical Society, Spokane; and Michael Stephen Kennedy, Director, Montana Historical Society, Helena, through the generous cooperation of Dr. and Mrs. Franz R. Stenzel, Portland, Oregon.



12a. INDIAN CAMP NEAR WALLA WALLA, by Eanger Irving Couse.

an art perspective of the historic pacific northwest



This comprehensive exhibition, meticulously selected from the greatest single collection of rare, little known and sometimes famous artists who visited and portrayed the vast wilderness broadly known as The Pacific Northwest, stands as a monument to Dr. and Mrs. Franz R. Stenzel. It is a tribute to their love of the region, a profound understanding of its significant heritage, and a prodigious display of time, taste, research and discrimination. It is fitting that it can have broad public exposure through the cooperative facilities of our two regional institutions. This catalog is a vital dimension of the overall purpose. It offers much information on the artists and their work never before available. If it leads to a better understanding of the region's art heritage, we shall all be rewarded.

MICHAEL STEPHEN KENNEDY, Director  
Montana Historical Society

When we go to most exhibits of "Western" art, we expect to see works by the Plains Painters: Russell, Remington, et al. It is especially pleasing that this broader collection includes not only their works but a selection from the lesser-known Pacific Northwest artists as well. Dr. Stenzel is to be commended.

RICHARD G. CONN, Director  
Eastern Washington State Historical Society



Ed Paxson  
1903



WATER COLORS BY  
EDGAR S. PAXSON

Top: "Frontier Figure With  
Gun," 1900.  
Center: "An Old Sioux  
Scout," 1903.  
Left: "Buffalo Hunt," 1909.



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## ALFRED T. AGATE

b. 1812, Sparta, New York d. 1846, Washington, D. C.

Alfred was the younger brother of the well-established painter, Frederick S. Agate, who became one of his art teachers. After completing his art training in the east and after his election to the National Academy of Design in 1831, Alfred Agate was engaged to serve as chief artist for the Wilkes Expedition in 1838. Seven ships and a thousand men, including scientists and experts of all types, were provided to make a round-the-world exploration and most significantly to explore for the first time the Pacific Coast from Alaska to the tip of southern California. The United States government published twenty-six large folio volumes reporting on every aspect of the expedition and illustrated profusely. Many of the most important views along the west coast were those credited to Agate. In 1842 Agate returned to Washington, D.C., working for the Bureau of Engraving rendering his drawings into illustrations for the voluminous report until his death four years later.

### 1. EMMONS'S PARTY, WILKES EXPEDITION, FORDING THE YAMHILL RIVER

Black and White Wash on paper, 9"x11".

Labeled in Artist's hand and signed with initials.

A very early important recording of an historic theme before the Oregon Country had become a territory. Learning of an Indian trail overland to California, Lieutenant Emmons formed a sub-group of the main expedition. The artist, Titian Peale, was also a member of the party which found its way overland, leaving Fort Vancouver on October 20, 1840. Aside from its historic value its aesthetic qualities, too, are apparent.



## JAMES CARTER BEARD

b. 1837, Cincinnati, Ohio. d. 1913, New Orleans, La.

Beginning in about 1840 and continuing past the end of the century, one or more members of the Beard family has been an outstanding figure in American art. William Holbrook Beard and his older brother, James Henry Beard, both became members of the National Academy and the latter had four sons, all of whom were active in art. One of these was James Carter Beard. At one time there were six of the Beard family all active in the field of art and this has led to confusion in their vital statistics, and errors in various art reference sources.

James Carter Beard, a graduate lawyer, saw service in the Civil War. He turned to art and became an illustrator for Harper's Magazine, Century, Scribner's, and Scientific American. In addition he illustrated many books — Theodore Roosevelt's "The Wilderness Hunter" and "Hunting Trips of a Ranch Man", as well as numerous magazine articles on big and small game, birds, fishing, etc. He exhibited at the National Academy of Design.

Because of his illustrating career and the subjects with which he dealt, one is probably safe in assuming that he did some traveling and painting in the Northwest although this cannot as yet be documented with places and dates.

### 2. CARIBOU GRAZING (opposite)

ca. 1890. Black & White Oil on Board,  
13"x20", Signed J. Carter Beard.

The painting is dated on the basis of other known illustrations. The terrain is probably the Rocky Mountains. Made for illustration but it may or may not have been published. This is a fairly typical example of Beard's work.



## ALBERT BIERSTADT

b. 1830, Solingen, Germany. d. 1902, New York City.

No discussion of American art in general or Western art in particular could very well omit this artist. He came to Massachusetts when a very small child. His abilities were obvious. In his youth he taught drawing to earn the means of returning to his native Germany for study at Dusseldorf. After four years there he returned to America and shortly joined the exploring expedition under command of General Frederick Lander in 1859. This was a survey of federal wagon roads between Fort Kearny, Nebraska, through the South Pass, into northern California and up along the trail to Oregon. Bierstadt returned again in 1863 and this time traveled through the Klamath, Rogue, Umpqua, and Willamette valleys, then up the Columbia River to the mouth of the Snake River, and across country to Puget Sound. A final western trip was in 1872 and 1873, visiting California; then Colorado, where he remained as guest at the Earl of Dunraven's ranch and painted the Rocky Mountains.

After his first western trip his success was immediate. In 1860 his Rocky Mountain paintings were exhibited at the National Academy, he was elected as full member, and received as high as \$25,000 for a painting. Bierstadt was regarded as the example *par excellence* of the Dusseldorf school of painting. His huge, colorful canvases became a must for every important museum and collector. Though his importance is not to be denied, the artist became a victim of salable repetition.

Though modern reappraisal has restored Bierstadt to a significant place in American art, his personal life was the tragedy of a man who received the first "ticker tape" acclaim in a New York City parade, the unstinted adulation of the critics and the public alike, decorations from a number of foreign governments, and then finally, because his work did not grow and he was insensitive to the growing influence of the French Barbizon development around him, he was ignored by the critics, the dealers and the public. The National Academy of Design would no longer hang his paintings.

### 3. ROCKY MOUNTAIN SCENE

Oil on canvas, 25"x36", 1863 probably.

Signed A. Bierstadt.

This Rocky Mountain scene could unquestionably be identified by an expert on the geography of the region. This is not one of the myriad field sketches which Bierstadt produced on his earlier western trip. It is less heroic than his first striking pictures of the West and seems less finished than his studio productions. His second trip carried him into a region where this might well have been painted and his third western trip was entirely in the Southwest.







#### 4. COLUMBIA RIVER SCENE

1859 probably. Oil on artist board.

13½"x19"; Signed A. Bierstadt.

This is one of Bierstadt's field sketches. Unlike many artists who sketched with pencil or water color, Bierstadt did these quick oil sketches whenever he saw some detail of scenery or animal life which interested him. He developed a tin canister with closely arranged slots into which the oil sketches on very thin cardboard-like material could be inserted for drying. (This explains why so many of his field sketches are 14"x19"). This painting was presumably made while he was artist for the Landers Survey.

#### 5. ROCKY MOUNTAIN VALLEY AFTER THE RAIN

1859, probably. Oil on board, 13"x18"

Signed A. Bierstadt.

The location of this painting has not been determined. The shaft of sunlight breaking through the clouds while not exclusively was typically a Bierstadt device. Most of Bierstadt's large paintings were composites of smaller on-the-spot paintings such as this. Frequently the small sketches are labeled on the back. However, it is a delicate and hazardous procedure to remove the heavy cardboard on which they are glued.



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#### RALPH ALBERT BLAKELOCK

b. 1847, New York City d. 1919, Adirondacks, N.Y.

Son of a physician, Blakelock abandoned his medical education for the study of art. At the age of 20 his paintings were accepted by the National Academy of Design and he was elected to membership. After his astounding youthful success and recognition, and after seven consecutive years of being exhibited in the National Academy's annual exhibits, he fell out of favor. The principal reason for his falling into disfavor is the very reason for which he is primarily respected and honored today: he became America's first Impressionist.

Following his training in New York City, Blakelock did not go on to Europe as did the majority of the prominent painters of his day. Instead he started a long wandering trip through the West. He traveled through Kansas, Colorado, Wyoming, Utah, Nevada, California, and through Mexico to Panama. The geography and chronology of his travels have not been recorded. However, this is not important, since Blakelock never painted specific places and particular Indians. He portrays the essence of moonlight scenes and Indian camps. There is almost never any detail; he is always the artist, never the anthropologist.

Though today we relate his painting to the Impressionist school which was growing up in France, during his lifetime Blakelock suffered the stigma of insanity. He was in and out of an institution for sixteen years. During this time his pictures were either not sold at all or by the stack at such small prices as to barely pay the cost of paints and canvas.

Finally his work was re-evaluated. He was elected to the National Academy of Design in 1916 just three years before his death. After his belated recognition, his canvases which had been purchased by dealers for as little as one or two dollars each, were run up at auctions to \$5,000, \$10,000, and in one instance to \$20,000. It was too late, however, to help the artist and to relieve the extreme poverty which his wife and large family were forced to endure. When his belated recognition by the National Academy of Design occurred, no effort was made to notify him of the honor. However, some of his friends and a few of the dealers donated some eighty of his paintings to be auctioned after his death for the benefit of his family.



#### 6. THE CAPTIVE

No date. Oil on wooden panel. 12"x18".

Signed R. A. Blakelock within arrowhead insignia.

This particular painting was found recorded in the Frick Art Reference Library. It was sold at an auction in the early 1920's. There is much more activity here than is usually seen in Blakelock's paintings. It is reminiscent of Catlin with the white captive tied to the tree and the Indians dancing around in the moonlight. In the background against the moon may be seen many scalps dangling from tall poles.

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#### CARL OSCAR BORG

b. 1879, Grinstad, Sweden d. 1947, Santa Barbara, Calif.

In his youth Borg was a sailor. After several years of journeying about the world he landed in California. He turned seriously to painting and his work came to the attention of Mrs. Phoebe A. Hearst, the mother of William Randolph Hearst, who financed a number of western artists in their efforts to further study. His benefactress arranged for him to have two years in Europe and later commissioned him to paint a number of Southwest primitive Indian ceremonies. These paintings were presented to the University of California.

Though known primarily for his Southwestern work, Borg covered the entire West in the course of his sketching and painting trips. He won many medals and prizes beginning in 1909, and exhibitions both in United States as well as in France and his native Sweden. His life and work is the subject of a full-length book published in Sweden. Though not primarily an illustrator, he did do the plates for several publications. Borg worked in oil, water color, tempera, etching, and made block prints. He is well represented in most of the Southwest museums. (illustration follows on next page)



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# 7. THE INDIAN BATHER

Not dated. Oil on canvas, 16"x20".

Signed Carl Oscar Borg.

The scene here portrayed would seem to refute a popular myth. Actually, the Indians were very clean people and bathing was a part of their daily ritual when the white man first found them in their native state. This is a subject which is not very frequently portrayed and is a good example of the artist's work in oil.

## R. BRYCE

No listing of this artist has been found anywhere. Any information which might lead to the identification of this artist is eagerly sought and would be much appreciated.

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# 8. HOMESTEADING IN THE WASHINGTON TERRITORY

Water color. 12"x16". Dated 1883.

Signed, R. Bryce.

The legend from which the title of this picture is derived was found scribbled on the original cardboard mounting of the painting. At the time of the execution of the water color, articles were appearing in Harper's magazine and other periodicals debating the relative advantages of a tent over those of a permanent cabin when proving up a homestead. The newly unpacked crates and the bright manufacturer's label on the tent suggest that the couple represented have only recently taken up their land. Pictures of this type, showing on-the-spot activities of settlers, are very rare.

## ELBRIDGE AYER BURBANK

b. 1858, Harvard, Illinois d. 1949, San Francisco, California  
After graduating from the Art Institute of Chicago where he won honors, Burbank worked for the Northwest Magazine and hence indirectly for Henry Villard of the Northern Pacific Railway, which used the magazine to promote land sales. Burbank traveled through Miles City, Billings, Livingston, Butte, Helena and Missoula. He also visited the Rocky Mountain areas and Coeur d'Alene, then Spokane and across Washington to the coast. After several years he resigned his position and spent a period of study in Munich, Germany. He became a close friend of Toby Rosenthal, and was a fellow student with John H. Sharp and William R. Leigh.

After his return from Europe, Burbank spent a period of time in Chicago specializing in painting Negro children. He was then commissioned by his uncle, Edward Ayer, to travel throughout the West visiting the Indian reservations, painting portraits of the chiefs and other prominent Indian figures then living. He was the first to paint Geronimo. This trip, which took him to most all of the western tribes, resulted in 127 oil portrait studies and innumerable crayon portraits and water colors. There are approximately 1200 of his works resulting from his western trip in the Ayer collection, now owned by the Newberry Library in Chicago. Another sizable collection of Burbank's Indian paintings is owned by the Smithsonian Institution. There are numerous literary references to the artist and his work, the best known being the book "Burbank Among the Indians" as told to Ernest Royce by the artist.

# 9. IRON CROW, SIOUX

Sanguine crayon on paper, 13"x9½".

Dated 1899, Signed A. E. Burbank.

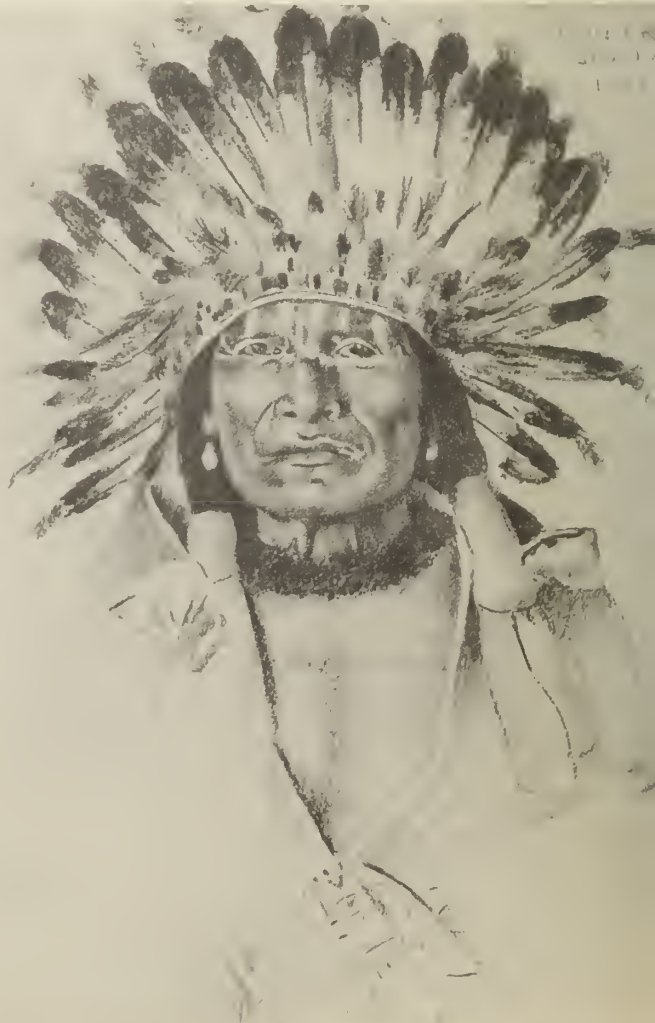
Unlike many Indian portraits which were done from photographs, these interesting crayon drawings were made as the Indians came to pose for Burbank in the course of his western travels to Indian reservations. The artist became an expert in the use of crayon which he alone of all the western artists employed. The crayon drawings have a freshness and strength frequently lacking in his more elaborate oil portraits. But for Burbank's travels and recording the series of Indian leaders, the appearance of many of these individuals would never have been a matter of record.

# 10. STANDING SOLDIER, SIOUX (see front of book)

Sanguine crayon on paper, 15"x9½". Dated 1899.

Signed A. E. Burbank, Pine Ridge S. Dakota.

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## EDMUND THOMAS COLEMAN

b. 1823, England d. 1892, London, England

Coleman's early art training is not known. He was an exhibitor at the Royal Academy in London in the years 1849 through 1854. He became a prominent illustrator for the London Illustrated News. He was a noted mountain climber, making yearly expeditions to the Alps, and wrote and illustrated "Scenes From the Snow Fields", which was illustrated with his own drawings. He ascended Mount Blanc in 1855 and again in 1856 as well as other difficult European peaks. Coleman appeared in Victoria, B.C. in 1863 and opened a studio. He traveled throughout Oregon Territory, lecturing and publishing articles on the mountain peaks of the Northwest, Puget Sound and the Northern Pacific Railway passes. For a time he held an appointment as librarian at the Mechanics Institute in Victoria, B.C. Some of his articles were published in London, England.

In 1870 Coleman, a member of the party which included General Hazard Stevens, and others, climbed Mt. Rainier. The story of this ascent was published in the Atlantic Monthly in November 1876. In 1877 Coleman was back in London, where he remained until his death.

Known Coleman drawings indicate that he traveled and painted the length of Vancouver Island, the western coast of Washington, and into Oregon. There were few recorders of the early Northwest scene with Coleman's competence.

## EANGER IRVING COUSE, N.A.

b. 1866, Saginaw, Mich. d. 1936, Taos, N. Mex.

The artist enrolled at the Chicago Art Institute in 1884 at the age of 18. He then attended the National Academy of Design in New York for two years. After a money-earning interval doing portraits, he attended the Ecole des Beaux-Arts in Paris. At the end of the year he returned to the United States and visited his wife's parents near Roosevelt, Washington, where he remained for several months.

Upon learning he had received a 4-year scholarship in Paris, Couse and his wife returned to complete his studies. Again he returned to the family ranch in 1897, where he remained for two years. During the interval in Oregon and Washington after the completion of his studies in Paris, Couse obtained commissions to do a substantial number of portraits of well-known personages of the area and in addition turned out a great many Indian paintings. This part of his life is not well-known and his paintings of this period are totally different from those he did later. Though Couse complained that the Northwest Indians were not red, and that the weather was grey, his paintings here have a freshness and originality which he seems to have lost later when he repetitiously did his Indians before a fire or squatting on their haunches beside a large pottery bowl.

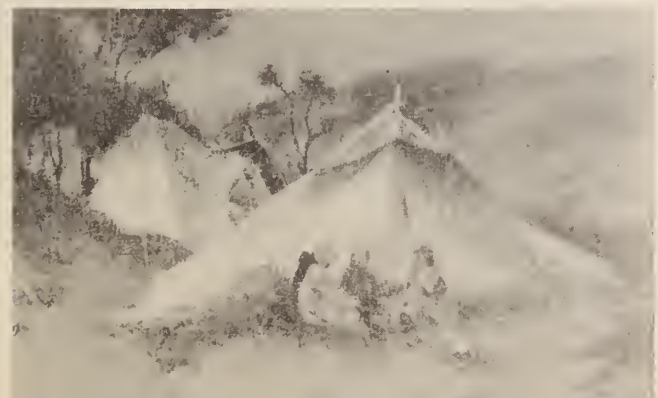
In 1897, Coleman established a studio in Taos which he shared with Joseph Henry Sharp. He was almost immediately successful and he won Halgarten awards in 1900 and again in 1902. With winters in New York and summers in the Southwest, he continued to turn out his Southwestern paintings with all too little variation on a few repeated themes. In 1927 he moved to Taos where he enjoyed his successes as one of the founding members of the Taos colony until his death.

### 12. THE KLIKITAT CAMP AT NIGHT

12a. INDIAN CAMP NEAR WALLA WALLA—inside front cover.  
Oil on canvas. 14"x18". No date.

Signed E. I. Couse.

These are two of Couse's early paintings in Oregon. They were done immediately after his initial period of training in Paris. Both paintings show what would at the time have been considered modern techniques. The bright one (12a, reproduced in front of this catalog) reflects some Impressionist tendencies.



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### 11. PORT TOWNSEND, 1864

Water color, 9½"x14½". No date.

Signed E. T. Coleman

Though no date appears, it is established that this was done in 1864. Years later the bluff between the upper and lower town was cut down, changing the appearance. In the foreground is Point Hudson. This is the earliest known painting of Port Townsend and it is only about two miles from the location shown in Sykes' drawing, made on the Vancouver expedition, of the "Wonderful Poles at Port Townsend".



### 13. THE INDIAN BOY SCOUT

Oil on canvas. 16"x30". No date.

Signed E. I. Couse.

This, too, is one of the artist's Northwest paintings. It was painted prior to 1897 when he left the Northwest region.



### 14. THE INDIAN MAID

Oil on canvas. 24"x29". No date.

Signed E. I. Couse.

This is one of Couse's paintings of the Southwest. Part of the painting, at least, is done with a pointillist technique. It was this type of plaintive Indian character in an idyllic setting which established the artist's name and fame.

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15. *THE MILITARY FIGURES, GOVERNMENT CAMP, MT. HOOD.*

*Oil on canvas. 13"x18". 1892.*

*This is the only Pacific Northwest oil known to have been painted by Cox. According to a card affixed to the back of the frame, the subject was sketched August 20, 1891, and the painting was finished in 1892, presumably in the artist's studio. It depicts the old road through Government Camp. Two army vehicles appear in the background. Two army privates attend the horses and help prepare the camp breakfast. The scene shows a camping party consisting of Theodore Roosevelt, General Miles, Captain Simmons, who was the commandant at Fort Vancouver, and the naturalist, John Burroughs, camping at Mt. Hood. The guide bearing food is the retired Portland photographer named Yocum who, with his wife, operated the toll gate which was still in use over the historic route established across the mountains to avoid the hazards of coming down the Columbia river. The other figures in the painting are military personnel.*

**CHARLES BRINTON COX**

b. 1864 in Philadelphia, Pa. d. 1905, Camden, N.J.

Cox was a pupil of Thomas Eakins at the Pennsylvania Academy of the Fine Arts in Philadelphia. He also studied at the Art Students' League of New York and became a member of the Paris Art Association. He exhibited annually at the Pennsylvania Academy from 1890 to 1905, and won a silver medal at an exhibition of the American Art Society in Philadelphia and New York. His early work was all in sculpture, especially animal sculpture, but in 1890 he exhibited a western painting in oil.

The details of his western travel are not known though paintings which have been seen would establish that he painted in Oregon, California, Texas and Mexico. At age 41 he returned home for a visit and died of tuberculosis.

## CHARLES CRAIG

b. 1846, Morgan Co., Ohio d. 1931, Colorado Springs, Colo.

Craig was trained in the Pennsylvania Academy of Fine Arts in Philadelphia, and made his first trip West at the age of eighteen. He exhibited at the American Watercolor Society in New York; Denver, 1883; Minneapolis Exposition, 1886-8; St. Louis Exposition, 1889; and received Honorable Mention at the Western Artist Association Exhibition. He was the first artist of note to visit Taos, New Mexico. Though he remained there only a short time, he is generally given credit for being the founding artist of the Taos art colony. After traveling throughout the West he returned to the East to study in 1872 and 1873. He opened a studio in Colorado Springs in 1881, and specialized in Indian paintings and portraits. Craig illustrated "Adobe-Land Stories", which was dedicated to him, and "LoToKa", both written by Verner Z. Reed, a prominent and wealthy Colorado citizen. A portion of the drawings in "LoToKa" were done by Maynard Dixon. Craig was closely associated with Harvey Young, also an artist, and among his pupils was Howard Chandler Christy. He made many trips to the Ute Reservation, along with other artists, including Frank Sauerwen. On one of these trips (1883) the picture shown here was painted. Craig maintained a studio in the old Antlers Hotel in Colorado Springs. Visitors from all over the world purchased his paintings, and there are owners in Switzerland, England, Germany, and Russia, as well as many in America. There is no single owner of any large number of his paintings. When the old Antlers Hotel burned in 1895, approximately 200 of his pictures burned with it.



### 16. SEVERO

Ci. 1883. Oil on canvas. 24"x19".

Signed lower right Chas. Craig.

This is one of the chiefs of the Ute Indians as Craig painted him from life. Craig's depiction of costume is always authentic and the details here are ethnologically accurate. He painted Indians from close personal knowledge and a deep sympathy.

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## FELIX OCTAVIUS CARR DARLEY (attribution)

Darley was America's foremost illustrator of books and magazines for many years. He was chosen to illustrate the works of Washington Irving, Fenimore Cooper and Hawthorne. His work was eagerly sought by publishers to illustrate the best publications of his day. He began his work in Philadelphia about 1842, and exhibited at the National Academy of Design from 1845 on for a number of years. From 1845, when he made illustrating his principal work, he did very little painting in color. A few of his early works and a series of oil paintings which he executed on commission for Prince Paul of Wittenburg were exceptions. Most of his works remaining today are in black and white.

### 17. THE INDIAN CAPTIVE

(Previous attribution to John Mix Stanley in error)

Oil on canvas. 24"x18".

No date, ci. 1844. Not signed.

This exact scene was illustrated in Godey's magazine in November, 1845, as a steel engraving and credited to Darley. The attribution in this case is based on a comparison with other original Darley paintings. However, no colored oil of the same early period when he first began painting has been located. American Heritage published a colored illustration in October, 1962, with the exact scene here portrayed but a difference in coloring of the lady's dress and credited the painting to Charles Weimar. They further stated that this was part of his abduction of Daniel Boone's daughter series, painted in Dusseldorf. It was drawn to the attention of the publishers that Weimar's Daniel Boone series was done 13 years after the publication of the steel engraving by Darley. Perhaps further research will firmly establish the provenance of this painting; however, it remains as a very early and very fine example of its kind.





19. **OLD FLATHEAD**

*Oil on canvas. 19"x14". Dated 1909.*

*Signed M. D. with eagle insignia.*

*This painting resulted from Dixon's trip to Montana in 1909 and is characteristic of his earlier and more factual work.*

18. **YOU WILL HAVE TO GROW WINGS TO CATCH ME AND RED EAGLE —**

*Hopalong Cassidy illustration*

*Water color and pastel. 22"x14½". Dated 1909.*

*Signed Maynard Dixon, with eagle insignia.*

*This painting was one of the illustrations in the first Hopalong Cassidy series which was published in 1909. This was the beginning of Hopalong's career through almost a dozen books, the movies, radio and now television.*



**MAYNARD LAFAYETTE DIXON**

b. 1875, Fresno, Calif. d. 1946, Tucson, Ariz.

Dixon began as a newspaper and magazine illustrator. While continuing his art studies, he worked for San Francisco newspapers. In 1901, after being fired, he and his friend, Ed Borein, started for Montana on horseback. Their trip was through the northern part of California, Carson City and Reno, Nevada, thence into the Modoc War region of southern Oregon to Lakeview, then Warner Valley. They covered the Steens Mountain country in Oregon, then took a long cross-country trip to the Snake River and ended in Boise, Idaho. By this time the horses were sick, the artists broke. After visiting the Bannock Indians, near Pocatello, they sold their mounts and returned home. Several drawings of their trip appeared in Harper's Weekly and the myriad small sketches which Dixon did on this trip were later redrawn into water color and a few oil paintings.

Dixon returned to the Northwest again in 1909. He visited Idaho and Montana, painting the Blackfoot Indians, the Nez Perces, and others. From these and other of his Northwest trips there resulted a large quantity of small pencil sketches and a number of completed oil paintings as well as studies in pen, crayon and pastel. Numerous Dixon paintings appeared as illustrations and magazine covers for the Pacific Monthly, Overland Monthly and Sunset Magazine. Parkman's book, "The Oregon Trail", was illustrated with Dixon's colored drawings.

Dixon later became established as a mural painter and executed numerous commissions for United States government buildings as well as for private buildings and homes. His style changed completely as he became more modern and painted his large symbolic canvases of the Southwest representing both the story of the Indians and of the settlers. Before his death he was recognized as one of the Southwest's outstanding painters and probably the best known of all the California artists of his day.



## ELLING WILLIAM GOLLINGS

b. 1878, Pierce City, Idaho T. d. 1932, Sheridan Wyo.

The artist's early life was spent in moving from place to place in the West and his memories were associated with the newly constructed Northern Pacific Railway. He recalled seeing the last of the buffalo still on the range, the stern-wheelers which came up the Snake River, and the Nez Perce Indians who lived on the nearby reservation. His father, who had been a school teacher in his earlier years, taught his own children. Finally the family moved to Chicago and the young artist had an opportunity to attend art school, obtaining a diploma in 1893. Then followed a number of years working on railroad engines, in drafting rooms, mines and cattle outfits. About the turn of the century he settled down to become a cowboy, although he continued some of his painting and drawing as the opportunity permitted. He was encouraged by the editor of the Fine Arts Journal and induced to return to Chicago Academy of Fine Arts. He returned West in 1909 and built a studio in Sheridan where he lived and painted the Wyoming scene until his death.

### 20. *BREAKING A MEAN ONE*

Oil on canvas. 18"x23". Dated '06.

Signed Gollings and hoofprint insignia.

This painting is characteristic of Gollings' early work. Most of his paintings depict cowboy and Indian camp scenes. He later did numerous black and white oil paintings. One of his paintings which appeared in color as the cover of the *Pacific Monthly* in February, 1908, is similar to this painting.



### 21. *THE SQUAW MAN IN HIS TEEPEE*

Water Color. 12"x9½". No date.

Signed A. F. Harmer.

The white man sits inside the teepee smoking his pipe and is obviously at home. Though many white men married Indian wives and remained with them the rest of their lives, in more cases than not, the association was a temporary one. Such episodes in the lives of adventuresome white settlers were occasionally recorded in the literature but certainly very seldom in the pictorial art of the early West. Besides being an example of Harmer's scarce work, it is an unusual subject.

## WILLIAM JACOB HAYES

b. 1872, Catskill, N.Y. d. 1934, Millbrook, N.Y.

Hayes was the son of an early western artist of the same name. The father came West and painted along the Missouri River including his well-known painting of Fort Union and depictions of buffalo herds and highly documentary scenes in the 1860s. William Jacob Hayes, the younger, received his art education at the National Academy followed by study in Europe at the Julianne Academy and the Colorossi Academie. He served in the Spanish-American war with the First Ohio Volunteer Cavalry. He painted many animal and sporting scenes. His work was exhibited throughout the United States and Europe. He became an associate of the National Academy of Design in 1909 and exhibited at a number of the expositions. One of his exhibits is described as portraying "the Rocky Mountains and the beauty of the Pacific slopes". How far West he traveled and the places and dates are not yet established.

### 22. *CAVALRY MANEUVER*

Oil on canvas. 12"x16". No date, ci. 1900.

Signed W. J. Hayes.

This interesting little oil painting, done about the turn of the century, shows a cavalry troop on maneuver. It is well painted and a label on the back of the frame indicates that it was sold at a Salmagundi Club auction in New York City.

## ALEXANDER F. HARMER

b. 1856, Newark, N.J. d. 1925, Santa Barbara, Calif.

The artist studied at the Philadelphia Academy of Fine Arts in the 1870s under Thomas Eakins and Thomas Anshutz. He served a term in the Army in 1872 and again in 1881. After his stint in the Army he became an artist for Harper's Magazine during the Apache war, painting in Arizona. He served under Captain John G. Bourke and when the latter published his book, "The Snake Dance of the Moquis of Arizona", in London in 1884, it was Harmer who did the 31 colored plates. He remained in the Southwest, concentrating on the vanishing life of the old Missions and the Mission Indians of California.







24. **KLAMATH INDIANS**

Oil on canvas. 19''x36''. Ci. 1875.

Characteristic of Holdredge's later dark-toned style, influenced by training in Europe.

**RANSOME GILLETTE HOLDREDGE**

b. 1836, England d. 1899, San Francisco

The artist began painting the Western scene in the 1850s. During the 1860s he was employed for several years as head draftsman at the Mare Island Navy Yard, San Francisco. During the 1870's he studied for several years in Europe. On his return to the United States, he was employed by Scribner's Magazine as a staff artist, and in that capacity was with Major Reno at the Custer massacre. He later moved to San Francisco, there to make his home until his death.



23. **FLATHEAD SQUAWS IN CAMP**

Oil on canvas. 25''x41''. Ci. 1865.

One of the lighter and brighter works characteristic of Holdredge's art before his study in Europe in the 1870's (basis for dating). Holdredge's wanderings included much of the Oregon Country as well as California. The scene is almost identical with that of a painting by E. Irving Couse, labeled "Flathead Camp in Montana". Possibly the two artists painted together.

**WILLIAM HENRY JACKSON**

b. 1843, Keesville, N.Y. d. 1942, New York City

Jackson was one of the most famous of the early western photographers. He came West in 1866, crossing the plains by wagon train, and reaching Los Angeles a year after he started. He accompanied Thomas Moran and the others of the party on the Hayden expedition to the Yellowstone region, in 1871. He was the first man to photograph the Mount of the Holy Cross, in Colorado. He served with the Union Army during the Civil War. He settled in Denver, Colorado, became a correspondent for Harper's Weekly, and his photographs of little-known places in the West were sold around the world. He was a frequent visitor to the Northwest. There are several well-known books about his life. All of his life Jackson did oil and water color painting and sketching. Late in his life he turned to illustration, drawing on his many early experiences and became a successful illustrator. More than a hundred of his paintings are now in the National Parks and museums throughout the country.

25. **JASON LEE AND OREGON SETTLERS  
CHOOSING TO PETITION FOR  
TERRITORIAL GOVERNMENT**

Watercolor. 8''x13''. Dated 1941.

Signed lower right, W. H. Jackson 1941.

This work is the original of an illustration for *Westward America*, by Howard Driggs. After the book was published this painting was sent by Jackson to an Oregon friend.





## WILLIAM LEES JUDSON

b. 1842, Manchester, England d. 1928, Los Angeles, Calif.

Coming to this country at the age of ten, Judson studied with his father and in New York City under John B. Irving, and later, in Paris, under Boulanger and Lefebvre. The artist moved to London, Ontario, where he began to paint and give lessons in the 1860's. After serving through the Civil War, he returned to farm in Ontario for two years. After this interval he again resumed his art work and had studios in New York and Toronto until 1890. After a few years of painting in Chicago, he received an appointment as the first professor of drawing and painting at the University of Southern California. In 1901, when the College of Fine Arts was formed at that University, he became the first dean. He painted Indians, missions and cowboys of the Southwest, and eventually specialized in landscape scenes of the California desert and coast.

### 26. STAMPEDE OF INDIAN PONIES ON BIG BELLY RIVER, NWT (Northwest Territory)

Water color, 16½"x23". Dated 1867 (on margin).

Signed W. L. Judson.

This is an early painting and an interesting documentary done while the artist was living in Ontario. He has inscribed the title, as given above, and the date on a margin of the painting covered by the mat. The Big Belly River rises in Montana's Glacier National Park, then flows north into Canada. At the time the picture was painted it was not at all certain where the border was located. Paintings as early as this and in this location are seldom found. Needless to say, this painting bears little similarity to the artist's larger and more finished compositions in the manner of the French school of painting.



26

## WILLIAM KEITH

b. 1839, Old Meldrum, Scotland d. 1911, Berkeley, Calif.

William Keith's life and art career are highly documented with a detailed two-volume study by Brother Cornelius. In his day he was California's most famous artist, and according to many of his admirers, one of the top painters of America. He arrived in New York at the age of eighteen and became apprenticed as a wood engraver. He shortly moved to California, where he set up his own business. His early engravings brought him commissions which required his traveling and painting in Oregon in the 1860's. One of the Northwest's most colorful stagecoach broadsides printed in red and blue lettering on white paper has an illustration of galloping horses drawing a stagecoach which was one of William Keith's wood blocks. There are other early Northwest wood engravings known, and several paintings and many sketches resulting from his early Northwest trips. Just before 1870 he was commissioned to make a series of paintings along the course of the Oregon Navigation and Railroad Company's line. These paintings included scenes along the Columbia River, Mt. Hood, Mt. Rainier and Mt. Baker. On his return, he stopped to paint scenes along the route, including the Siskiyou Mountains, Mt. Shasta and other scenic spots. Other Northwest trips were in 1881 and in 1888, also the years 1907 and 1908 when he was the guest of Edward H. Harriman at his lodge on Klamath Lake, Oregon. Though Keith is primarily a California painter,

his Northwest trips extending into British Columbia, have left a series of very fine landscapes of the Northwest coast.

Keith's painting progressed through several styles. His first work is light and bright. He exaggerated nature in the manner which characterized the Dusseldorf school of painting. Later, as did so many other American painters, he fell under the influence of the Barbizon school and he produced mood paintings with increasingly dark brown tones.



### 27. THE HIGH SIERRAS

Oil on canvas, 11½"x18½". No date.

Signed W. Keith.

This little painting is characteristic of Keith's middle period but before he fell under the influence of the French school. It is not likely to have been the result of his earliest Northwest trips and may well have been done on one of his many trips to northern California with John Muir. It would be tentatively dated as 1887.

## EDWARD WINDSOR KEMBLE

b. 1861, Sacramento, Calif. d. 1933, Ridgefield, Conn.

The artist was largely self-taught. One of Kemble's specialties was Negro subjects. As a result he illustrated "Uncle Tom's Cabin", "Huckleberry Finn", and wrote and illustrated "Kemble's Coons". Kemble was employed by several national magazines. His work was frequently in the nature of caricature. In his western illustrations he did barracks scenes, Indian activities and the military theme ran through many of his illustrations. The point of view in his drawings is frequently similar to Remington's.

### 28. UNCLE SAM'S WARDS

Pen and Ink on Card, 10½"x7½".

Not Dated, ci. 1885. Signed Kemble.

This pen and ink illustration has a note on the reverse side indicating a deadline of March 20, 1885, at 8:30 A.M. From this and other marks one would be led to believe that this was published but in which magazine is unknown. This scene of the fat, lazy, reservation Indian was current in the late '80s and '90s. The generation of men who knew the Indian and appreciated the tremendous hardships and unfairness and cruelty heaped upon him by the white man were gone. The public then looked on the Indian as living a life of indolence, clothed, fed and cared for by the government, living off the fat of the land. They forgot that the Indians' own lands were taken from him, that his special food, the buffalo, had been slaughtered. He was forced to live on a reservation and was completely unfitted to this way of life.

(illustration follows on next page)

## FERNAND LUNGREN

b. 1857, Hagerstown, Md. d. 1932, Santa Barbara, Calif.

Lungren became an art student at the University of Michigan, followed by graduate study in New York City. He became an illustrator for Scribner's Magazine, then joined a group of artists and studied in Paris for two years, taking private instruction. He returned to this country, working in New York, Chicago and Cincinnati doing illustrations for numerous books as well as Harper's Weekly, Century Magazine and St. Nicholas Magazine. Just after the turn of the century, a series of his paintings were reproduced as prints and widely distributed. He specialized in Indian subjects and landscapes, spending much time on the desert and visiting Indian tribes. His illustrations, of course, became the property of the magazine or book publishers. However, he distinguished between these paintings and his art work. The latter were seldom placed on the market. The few he sold were to close friends and after he settled at Santa Barbara in 1908 and until his death, he continued to paint actively and retained the majority of his paintings which he willed as a collection to Santa Barbara State College.



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### 29. FREIGHT WAGON TRAIN

Black & White oil on canvas. 16"x26".

Dated (1902). Signed Lungren.

This painting was made as an illustration for the article "Pioneer Transportation in America" which was written by his friend Charles Lummis, and published in McClure's magazine in the months of October and November in 1905. Most professional illustrators did a large percentage of their work in black and white oils. Since the color would not show in the reproduction, the intensity of color gradation was more apparent and easier to judge in a black and white painting. Though this statement is not entirely true, it certainly applies to Remington and the bulk of the foremost artists engaged in this type of work. However, it is not true of Howard Pyle, N. C. Wyeth and some others.



28

## THOMAS MOWER MARTIN

b. 1838, London, England d. 1934, Toronto, Ontario

His training in the military college of Enfield and further art studies at the South Kensington Art Galleries resulted in Martin being the first full time artist in Toronto to depend entirely upon his profession in earning a livelihood. He was one of the founders of the Ontario Art Union, the Ontario Society of Artists, and the Royal Canadian Art Academy. He established and became director of the Ontario School of Art in 1877. He moved to New York in 1884, exhibiting at the American Water Color Society and the National Academy of Design.

Just as John Mix Stanley preceded the construction of the railroad across the United States, so Martin painted along the projected right-of-way of the Canadian Pacific Railway. Resulting from this trip were a number of large paintings which were used by the railway to publicize the beauties of Canada. Seventy-seven water colors resulting from this trip are reproduced in the book entitled "Canada", by W. W. Campbell. Several of the scenes are along the route through Alberta and British Columbia and there are paintings on Vancouver Island and along the coast of Washington. He crossed Canada more than ten times on painting trips and visited most major cities in the United States with exhibitions of his paintings. Some of his pictures went to Windsor Castle, others are in the National Gallery of Canada, and most major public and private collections in that country contain examples of his work. He painted until his death at the age of 96.

### 30. THE ARTIST AND HIS GUIDE IN WESTERN CANADA

Water Color. 10"x21". No date, ei. 1868.

Signed T. Mower Martin, RCA

This is one of the series of water color paintings which Martin sketched and probably completed later as he crossed the Canadian continent. Others of the same group were burned when Hope House was destroyed in Victoria a few years ago. It is said that the Governor General made a personal project of locating and acquiring a series of Martin paintings to replace those burned in the official residence maintained by the government for visiting dignitaries to British Columbia.



30



**WILLIAM FORSYTH McILLWRAITH**

b. 1867, Gault, Ontario, Canada d. 1940, Fishkill, N.Y.

The artist completed his studies at the Art Students' League in New York City and turned to commercial work. After fifteen years of very successful career in art work in New York City he decided to turn to farming. He moved to Hood River, Oregon, in 1911 and from then and until 1923 did no painting, commercial or otherwise. He then decided that he was not a farmer and resumed his work in commercial art as well as his private painting. He developed etching as his principal interest though he continued his painting in water colors. A number of his etchings were published as art calendars by one of Portland, Oregon's leading printing companies, and today are collected. He illustrated several books. One of his principal interests was the waterfront and a majority of his items have to do with life along the river — shipping, loading ships, Indians fishing, ship graveyards — scenes along the Willamette River, the Columbia River and the Willamette valley. From the time he resumed his commercial art work he carried on his activity in painting water colors and etching. He avoided publicity, permitted few exhibitions of his work and hence the only things that were sold were pieces which went to his personal friends. The artist left the West in 1939, one year before his death.



31. **INDIANS FISHING AT CELILO FALLS**

Water color, 18"x14". No date.

Signed McIllwraith.

This scene so familiar to natives of Oregon and Washington, has attracted tourists to the Columbia River region for many years. The fishing area is now under water because of dam construction. The site of the picturesque homes of the Celilo Indians has been moved. Presently they live in cement block houses! The positions on the rocks and fishing platforms were hereditary, the rights to such locations going back far beyond the memory of any living Indians. That McIllwraith was preoccupied with this site is attested by the fact that there are several versions of this painting as well as three different versions of the etching of this scene. McIllwraith had a knack of portraying the old, unusual place and particular activity which had great historical meaning.

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**RICHARD MAX MEYER**

The artist's vital statistics are not known. Information is solicited.

Meyer, like many another artist, was unable to depend upon the sale of his paintings to earn a living. The association of artists and photographers was a frequent one and Meyer was listed in the Tacoma-Washington city directories in both capacities. It is known that he painted actively from the years 1891 through 1898 and at one time he had a studio and taught painting in Portland, Oregon. Pictures in both water color and oil have been seen and it is obvious that he was an artist of some competence. As research continues it is hoped that more information will become available on this painter.

32. **INDIAN CAMP ON THE PUYALLUP RIVER**

Black & White Wash with China White. 19"x28".

Dated 1894. Signed Richard Max Meyer (Copyright)

The scene of this little village on a bend of the Puyallup River was a well-known sight with Indians camping at certain seasons of the year. The old type of dug-out canoe is being used. This painting is unquestionably an accurate presentation of a scene which has not been seen for many years. Hopefully more of this artist's work will turn up.

**GEORGE MARTIN OTTINGER**

b. 1833, Springville Twp., Pa. d. 1917, Salt Lake City, Utah

Ottinger began his adult life as a sailor and after five salt water years — during which time he visited California while the gold rush was on — he returned to the east coast. He lived in Baltimore and pursued his art studies there while earning his living by taking and tinting photographs. Several of his family were members of the Latter Day Saints and in 1861 he was offered the job of heading a wagon train of Mormons who were traveling West. He arrived in Utah in that year where he painted stage scenery, made signs, and tinted photographs as a means of earning a living. With his boyhood friend he formed the firm of Savage and Ottinger whose early photographs are known to many collectors. After a few years he gave up the photography business and despite an extremely active career as civic administrator, Indian fighter and an active life of personal accomplishment, he continued his painting to the age of 83.

His paintings are divided into two groups, the first being allegorical and historical scenes showing episodes in the history of Mexico in which he became interested. He painted a few portraits but the other large group of his paintings were local Southwestern scenes.

One or two references have been found in which Ottinger is dismissed as a tinter of photographs. Elsewhere the statement occurs that he painted from photographs and not from original sketches. In his memoirs Ottinger conclusively tells of his sketching trips throughout the West. As founder and lieutenant colonel in charge of the Utah Territorial militia, his duties took him out of the Territory. He commanded the militia in the Black Hawk Indian War. Final proof lies in the existence of oil sketches which have been seen signed and dated, made in Oregon, Idaho, Wyoming, and in Utah.

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33. *THE LAST RIDE OF THE PONY EXPRESS OF 1861*

Oil on Canvas. 23"x30". Dated 1873.

Signed G. M. Ottinger.

This is a scene which Ottinger witnessed as he drove a mule team West, as head of a settler's wagon train. The artist sketched this scene, submitted it to Harper's Weekly which published it on November 2, 1867. This version in oil is signed on the face by the artist and dated 1873. It is also signed, dated and labeled with the above title on the reverse side of the canvas which has been covered in relining the painting. When discovered it was frayed and torn. The woodcut version from Harper's Magazine has been very frequently reproduced. The only difference is the addition of a line-man on one of the telegraph poles stringing a wire.

34



34. *MINER'S THANKSGIVING IN ALASKA*

Oil on board. 23"x16". Not Dated.

Signed Lute Pease.

This painting, done while Pease was in Alaska, was re-worked as a color painting for the Pacific Monthly issue of November, 1904. The background lettering was then painted out, though it can still be faintly discerned on careful inspection. In this case cornbread took the place of turkey, cranberry sauce and the trimmings.

**LUCIUS C. (LUTE) PEASE**

b. 1869, Nevada, living 1963, Maplewood, N.J.

Lute Pease had little formal training in art. In 1890 he was employed by Harvey Scott, the publisher of the Portland Oregonian. From 1897 to 1901 he was in Alaska covering the gold rush for Portland and Seattle papers. On returning he went to work for the Pacific Monthly magazine, as an illustrator. He quickly became the editor and remained in that position until 1914 when the Pacific Monthly combined with several other publications to become the Sunset Magazine. At that time he went east to become cartoonist for the Newark (New Jersey) Evening News. He was with the Newark paper for more than thirty years as the editorial page cartoonist and it is estimated that he drew more than seventy thousand cartoons in his lifetime. At the age of 80 he was the recipient of the Pulitzer prize for cartooning. Now 94, he is retired and living in New Jersey.

Despite his lack of formal training, Pease turned out a tremendous quantity of illustrative and cartoon material. What is less known are his paintings. Wherever he was during the years, he continued to paint and has done some interesting work in oils in Alaska, the Northwest and in New Jersey. In addition he has painted a number of portraits — many on commission — of prominent individuals and has received recognition and awards for this work. He has exhibited at the National Academy of Design. As editor of the Pacific Monthly he knew most of the enterprising and important people in the Northwest from the turn of the century to 1915 when he left the West. His wife, Nell McMillan Pease, had studied art in Chicago prior to their marriage, and she, too, made cover paintings and illustrations for the old Pacific Monthly and continued a long career in painting.

35



35. *BRINGING IN THE GOLD DUST AFTER A BIG STRIKE*

Crayon and water color.

Dated 1898, Signed Lute Pease.

36



36. *FINDING A DEAD MAN ON DAWSON CREEK*

Crayon and water color.

Dated 1898. Signed Lute Pease.

37. *MINERS SPENDING THE NIGHT IN A DAWSON SALOON* (illustrated inside back cover)

Pen and Ink. Dated 1898.

Signed Lute Pease.

These drawings by Pease come from a collection of on-the-spot drawings made in Alaska while Pease was covering the activities of the gold rush days for several magazines and writing articles for the Pacific Monthly magazine. From the Art Departments' notations some of these were published. Aside from their historical interest, they are pleasing and spontaneous.



## EDGAR SAMUEL PAXSON

b. 1852, Buffalo, New York d. 1919, Missoula, Montana

One of the long-time pioneer artists of the Treasure State — he arrived when Montana was very much a raw frontier, in 1877—Paxson is just now beginning to receive some of the acclaim he rightfully deserves. Undoubtedly he suffered from the preeminence of C. M. Russell; but as Russell stated after Paxson's death: "... His brush told stories that people like to read. Paxson has done some things that I cannot do. He was a pioneer and a pioneer painter. . . who loved Montana." Paxson arrived in Montana Territory the winter following the Custer Battle, a fact which accounts for what is generally recognized as his masterwork, the huge "Custer's Last Battle," on which he toiled for many years until its completion in 1898.

Paxson worked on cattle ranches, as a meat hunter, as a dispatch rider between ranches when the Indians were on the warpath, and as a stage driver. His early sketches were made in bunkhouses, at stage-station stops, or on the open prairie. After his stint as a scout in the Nez Perce war, he brought his family to Deer Lodge, in 1879, where he eked out a living decorating saloons, doing commercial signs and art and painting theater backdrops. His first oil was believed painted in that year. By 1881, the great mining camp of nearby Butte had become a rich and busy — though highly unorthodox — city, so he lived and generally prospered as an all-purpose artist there, for the next 24 years. During the remaining years he resided in Missoula, Montana. Unfortunately he was more highly patronized during this period for his authentic background, and his stories and knowledge as a frontiersman and pioneer, and for his outstanding private collection of Indian and pioneer mementoes and artifacts, than for his paintings. Some of Paxson's most able works are several large murals of key historic events in the Missoula County courthouse, State Capitol building and the Montana Historical Society collection at Helena.

### 37a. SIGNALING ARRIVAL OF THE BUFFALO

1917. Oil on canvas, 20"x24",  
signed E. S. Paxson, 1917.

This brightly painted canvas depicts well the medicine man, and sometimes the beater's method of getting the herd to approach a piskun, or jump. The signal was also relayed, in later years when the Red Men were mounted, to apprise a camp or hunting party of the approach of meat on the hoof.



### 37d. BUFFALO HUNT (illustrated, front of book)

Water color, 16"x20",  
signed E. S. Paxson, 1909.

This was a favorite subject by a man who had witnessed the great wild herds. His technique and coloration on this are well above average.



### 37b. CHIEF LEWISON, JUDGE OF THE FLATHEADS

1914. Oil on canvas, 20"x27",  
signed E. S. Paxson, 1914.

This large, well conceived and well painted study of a famous member of the sturdy member of blanket Indians, well known to Paxson, is a painstaking, excellent portrait. It is much enhanced by Dr. Stenzil's fine job of framing, which includes an authentic, rare, similar tomahawk encased with the painting.

### 37c. INDIAN CAMP

This 12½"x15½" monotone oil on board  
is neither signed nor dated.

Undoubtedly this was a book or magazine illustration, possibly later trimmed down from the original size by the publisher or editor. It has a unique story quality.



37a

37b

37c



## CLAYTON S. PRICE

b. 1874, Iowa d. 1915, Portland, Oregon

Price was brought up on a ranch in northern Wyoming. His early painting was entirely self-taught. He worked as a cowboy for about twenty years in Wyoming, and in the Bighorn Basin in Montana. His work also took him up into Canada. At other times he was a carpenter. Saturday night frequently found him playing the fiddle for barn dances and calling the numbers.

Colonel E. R. Torrie, one of the survivors of the Rough Riders of Cuban war fame, financed Price for a year of study at the St. Louis School of Fine Arts. He won the gold medal award for the student making the most progress. He had gone to school day and night but refused further help since he did not wish to feel further indebted to his benefactor. Instead he returned to San Francisco and for the next few years did magazine illustrations for the Pacific Monthly and others. During this time Price did a half dozen colored covers from oil paintings and illustrated numerous stories through the years 1907 to 1910. About this time Price settled down to serious painting and opened a studio in Monterey, California. During his travels he had seen some of the items which were exhibited in the Armory Show. From this source and from contact with other painters, he was well aware of the modern progressive movements in painting. Price worked out his own square blocking-in of animal and human figures by wood carving. He became one of the leading western exponents of abstract painting and was rewarded by exhibitions throughout the East as well as showings at Reed College in Portland, Oregon, and the Portland Art Museum. It was here that Price made his final home. Price's work has been well documented and his name is known to those who have an interest in the development of painting on the west coast.

membership. This was shortly followed by membership in every art and architectural society of consequence in this country and many abroad. His awards through the various expositions were too numerous to list. During his lifetime there were few major cities in the United States which did not have one or more of Proctor's life-size bronze figures. In 1916 he was working in Pendleton, Oregon, and drew the figure of the bucking brone which became the symbol of the annual Pendleton Fair. Though it was changed later, the same figure Proctor developed into a full-sized buckaroo which stands in the Civic Center in Denver, Colorado. The mere listing of his famous statues becomes tedious. Many of his animal statues and Indian figures and cowboy figures were cast in reduced size and some items were made expressly for this purpose. These were bronzes which stand from eight to thirty-five inches tall. The majority were cast either by the Roman Bronze Company or Gorham Bronze Company and were sold by Tiffany's and other exclusive outlets.

Primarily a sculptor, Proctor did do some rather small but interesting oil paintings. He turned out a considerable number of etchings, most of which have a western theme and involve his beloved animals. He sketched in pen and ink and in crayon. Some of these ended by being quite finished and accomplished drawings. When Proctor received a commission he was very apt to go to a small town in the West to complete his rough modeling and get a figure ready for casting. Under these circumstances he lived in North Bend, Eugene, Pendleton and Portland, Oregon, Seattle and Snohomish in Washington, and Glacier National Park in Montana. Hunting and fishing continued to be his lifetime hobbies and after he became established in his field he spent the majority of his time in the West, making frequent trips to Alaska. His final studio was in Palo Alto, California.

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38. *FIVE HORSEMEN WERE SEEN GALLOPING INTO TOWN FROM THE SOUTH*

Labeled on the back.

Black & White oil on board. 7"x13½".

Signed C. S. Price.

The title is the caption written on the back of the painting. Also present is the work order from the Pacific Monthly magazine to the engraving company to transform this painting into an illustrative cut. The date is 1906. This is a good example of Price's early work in illustration. Even though this was before Price turned seriously to painting and developed his later styles, one senses here that the artist has the mastery of his brush. Much is suggested with a brush stroke without resorting to photographic detail. There is a good sense of movement and organization. There is no doubt that the artist was familiar with riders as well as horses.

## ALEXANDER PHIMISTER PROCTOR, N.A.

b. 1862, Bosanquit, Canada d. 1950, Palo Alto, Calif.

Proctor grew up in Denver. He knew and followed along the streets such characters as Buffalo Bill, Jim Baker (who was Mark Twain's beloved prospector), and Arizona Bill. He spent his summers trapping and hunting in the Rocky Mountains. He then studied at the National Academy of Design and the Art Students' League. He decided to limit himself to sculpture rather than painting, and in 1893 won the Rinehard scholarship which entitled him to several years' study in France. His success was immediate and astounding. After two years' study he returned to New York, receiving the commissions for the Logan and Sherman horses for Homer St. Gaudens. He received the commission and executed the tremendous horses known as the quadriga for the American Building at the Paris Exposition of 1900. This was followed by further periods of work and study in Italy and Belgium. The completed quadriga resulted in his election as an associate to the National Academy of Design in 1901, and three years later he received full

39



39. *DANGEROUS FORD*

Pen and Ink drawing. 7"x10". Not dated.

Signed A.P.P.

40



40. *STAMPEDE OF LONG HORN STEERS IN THE STREETS OF DENVER, 1876*

Pen and Ink drawing. 10"x14".

Dated 1876. Signed A.P.P.

The drawing dated 1876 would have been made when Proctor was but 14 years of age and corresponds to his boyhood exposure to Denver as it indeed was a part of the wild West at that time. Probably other sketch is done at approximately the same time. Both show the ability of the artist at an early age. These are part of a collection of approximately 35 pen and ink drawings, all on a Western theme. They are interesting examples of the early pen and ink work of an artist who in his day was unquestionably one of America's most famous sculptors.

## BENJAMIN RABORG

b. 1871, Missouri d. 1918, San Francisco, Calif.

Little is known of the youth or background of this artist. His paintings, usually undated, indicate that he traveled across the northern section of the United States from the Midwest to the Pacific Coast and then settled in California. His work includes landscapes and portraits. He frequently painted Indian scenes. No examples in any other media than oil have been seen. He received commissions from some of the wealthy residents of the Nob Hill district of San Francisco after the fire and earthquake to refurbish their homes. The quality of his work varies considerably from picture to picture. By 1918 he was living in relative obscurity when fatally injured by a San Francisco cable car.



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### 41. ON THE EDGE OF THE BADLANDS

Oil on canvas, 14"x17". No date, ci. 1895.

Signed Benjamin J. Raborg

This painting is fairly typical of the artist's work. His style varied considerably from time to time and the painting here represents his early period. Raborg usually inscribed the painting with a label naming the location of the painting. From the standpoint of the art historian, too few painters did this. In this case, however, he neglected to include the date.

## FREDERIC REMINGTON

b. 1861, Canton, N.Y. d. 1909, Ridgefield, Conn.

Remington, like Charlie Russell, has won top honors in the memories and affections of the American people. Remington's life and the story of his art career as well as his paintings are so well known that a brief thumbnail sketch will suffice as an introduction to the artist. Born in the East, Remington's schooling and training was such that prior to his arrival in the West he did not have to take a back seat to anyone in his ability to handle a horse or use his fists. Both proved to be valuable assets for an Easterner coming West! He was a graduate of a military academy and an art student at Yale University. He was primarily known to his friends as a football player, training for two years under the famous Walter Camp. Remington did not return for a third year in college because of the death of his father. It was not long thereafter until he headed for the West where he spent some portion of each year until his death.

After a discouraging try at becoming a rancher, Remington began to sell a few of his illustrations. From there on the story is too well known to relate. Like a snowball rolling downhill his fame grew, until he was in the greatest demand as an illustrator of American books and periodicals. His was indeed a success story. His paintings were in great demand and sold for large prices in terms of the period. His career was cut short on his 48th birthday by a too long delayed operation for appendicitis from which he did not recover.

### 42. INDIAN CAMP

Oil on canvas, 10½"x12". Dated 1893.

Signed Frederic Remington.

Though complete in itself, this painting is thought to be a section of a larger one which possibly was damaged. The majority of Remington's paintings were in black and white and today his colored oils turn up very infrequently. The former owner inherited a home from her family and had always assumed this painting was done by her uncle — until one day she looked at the signature!



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## SIDNEY H. RIESENBERG

b. 1885, Chicago. Studio now at Hastings-on-Hudson, N.Y.

This artist, who until recent years was primarily an illustrator, was a pupil at the Art Institute of Chicago, where his work received several purchase prize awards. He then worked at the Museum of Art in Yonkers, New York, and at the same time turned to magazine illustration. Several covers for the Pacific Monthly magazine were turned out between 1905 to 1909. The artist made two trips to the West during that time. His magazine illustrations were published by Saturday Evening Post, Harper's, Colliers, Scribners, and others. He illustrated several books and made numerous posters for the United States Marines and Liberty Loan campaigns of the first World War. In the meantime he continued his painting and drawing and this work was exhibited at the National Academy of Design, the National Art Club and other art galleries throughout the country. Many of these same galleries retain his works in their permanent collections. At the present time he has turned to a more modern type of painting bearing little semblance to his earlier work.

(See following page)



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43. SHOOTING UP THE TOWN

Oil on canvas. 30"x20". Dated 1906.  
Signed Sidney H. Riesenberg.

This painting was used for a frontispiece in the Pacific Monthly magazine in 1906. Just as Custer's Last Battle, a burial scene on the plains, robbing a stagecoach, were stock situations which every western artist attempted, so shooting up the town was also painted by almost every artist who turned his hand to the western scene. The publication and widespread circulation of such scenes lent substance to the myth of the "Wild West".

CLEVELAND ROCKWELL

b. 1837, Youngstown, Ohio d. 1907, Portland, Oregon

Rockwell began his art studies as a young lad and studied in New York City and again in England but details on his training are somewhat obscure. He was graduated from the Polytechnic School at Troy and the University of New York. He entered the new Coast Geodetic Department which before the Civil War began the surveys of both coasts under Alexander Bache. This work was interrupted during the Civil War and Rockwell found himself attached to the headquarters staff of several of the northern generals including General I. I. Stevens and later on the headquarters staff of General Sherman during the march through Georgia. Rockwell was universally regarded as an excellent map maker and his services were much desired.

Following the Civil War he returned to the United States Geodetic Survey and after spending a year in California he came to Oregon in 1868. He was chief of the Northwest section of the survey. He personally surveyed the Oregon coast for fifty miles south of Astoria and the Columbia River and the Willamette River to Portland. The silhouette drawings of the headlands and inlets of the Pacific Coast published in the "Pacific Coast Pilot, Vol. No. 1", are credited to Rockwell.

Aside from an extremely active career in connection with his profession, he managed consistently to paint in oil and water color throughout the years. It is stated that he returned twice to Europe on sabbatical leave to continue his studies. Details of these trips are not known. Because he was on the scene at a relatively early date and because his painting details the fishing fleet which put out from the mouth of the Columbia River, the seine fishing within the river, the floating canneries, as well as the early steam boats, the beauties and landmarks of the Columbia River, including the picturesque and long-gone fish wheels, his work is of great documentary interest. He was an accomplished painter and there were few of his equal who remained in residence and painted the Oregon scene as long as did Captain Rockwell.



45. SALMON FISHING, MOUTH OF THE COLUMBIA

Oil on canvas. 16"x21". No date, ca. 1866. Not signed.  
(Capt. Rockwell is written in his hand on the stretcher of the painting.)

This colorful painting shows the individual small boats with their owners awaking and preparing for the day's fishing. During the fishing season the small boats remained on the fishing grounds over night and the transporting of their catch was done by the larger ship. At a later date the processing of the fish was done aboard the large ship and these served as floating canneries. The butterfly type of sails which were used in the area folded down nicely at night to make a protective covering under which the fishermen slept.



46. STATIONARY AND FLOATING FISH CANNERIES ON THE UPPER COLUMBIA RIVER

Water color. 14"x20". Not dated.  
Signed Cleveland Rockwell.

This is an example of the artist's water color work and was painted not far from Crown Point. The remains of the old cannery built on the bank of the river still stand, though it has not been used for many years. The smaller floating cannery was towed from place to place as the fishing grounds changed from year to year.

47. COLUMBIA RIVER ABOVE PORTLAND WITH MT. HOOD

Water color. 14"x20". Dated 1902.  
Signed Cleveland Rockwell.

This water color painting shows the prominence of Moffitt's Landing in the background. The low water would indicate that it was painted in the summer. The gorge of the Columbia River frames the vista of Mt. Hood in the background.



48. TILLAMOOK HEAD

Oil on canvas. 20"x40". Dated 1887.  
Signed Cleveland Rockwell.

This painting was done not far from Seaside. An Indian camp may be seen which is formed by driftwood. Off the end of the point of Tillamook Head may be seen Haystack Rock in the distance.





44. *SAILING SHIP LEAVING THE MOUTH OF THE COLUMBIA*

*Oil on canvas. 30''x50''. No date, ci. 1895. Signed Cleveland Rockwell.*

*Rockwell painted numerous sizable oil paintings in the region of the mouth of the Columbia River, which he surveyed and with which he was intimately acquainted. He specialized in marine paintings and this is a good example of his work. Some of the ship pictures were commissioned by the owners of the vessels. One showing the sailing ship Brother Jonathan was commissioned by the owner, Captain Flavel, and hangs in the Flavel Museum, Astoria, Oregon.*

**CHARLES MARION RUSSELL**

b. 1864, St. Louis, Mo. d. 1926, Great Falls, Mont.

The life and career of this artist have been documented in several full-length books and numerous articles. Most of his works are known and catalogued. This includes the books which he himself wrote and illustrated, his paintings which were transformed into prints and post cards and even association items have been listed and documented. It is only infrequently that unknown items are discovered. Because of his popularity and because of the market for his paintings Russell is one of the few Western painters whose works are copied and faked.

Obsessed with the idea of coming West and painting Indians, the artist ran away from his home in St. Louis at 14 years of age. He was returned but his family realized that it was futile to thwart his burning desire to see the life of the West and at 15 he returned to Montana where he lived and painted for most of his life. His early work was done in the Judith Basin where he worked as a cowboy. His wandering carried him over the entire state and into Canada and briefly into the Southwest and Mexico.

Self-taught, except for one very brief interval in an art school, he worked out his own methods of setting down in oil or water colors as well as pen and ink sketches, the exciting episodes which he saw. His knowledge of the Indians and the details of their costuming, the horse in repose and in action and the rugged characters of the early days, all became thoroughly familiar to him and in turn he became an expert in transforming them into a colorful and lasting record.

Referred to as the Cowboy Artist, Charlie in fact was an intimate of many prominent persons on the national scene as well as some of the royal personages of Europe. Everyone knew and loved him. Though his early artistic life was a bitter struggle to obtain funds to exist, with the cooperation and help of his wife, his works gradually increased in price until before his death many of his paintings were sold for figures well up into the thousands. Shortly after the turn of the century he achieved his greatest degree of competence in his water color painting, though it was probably about the '20s that the same degree of skill is seen in his oil paintings.

No painter with the possible exception of Remington caught public fancy and acclaim as did this quiet and unassuming man who died in the prime of his career.



49. *THE MEN WHO PACKED THE FLINTLOCK, THE DAYS OF JIM BRIDGER AND KIT CARSON*

*Black and White water color. 10''x14½''.*

*Dated 1903, Signed C.M.R. plus buffalo skull.*



50. *WALKING TEEPEES, THE FIRST WAGON TRAIN*

*Black and White water color. 10''x14½''.*

*Dated 1903, Signed C. M. Russell and buffalo skull.*



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51. **THE ENEMY'S COUNTRY**

Black and White water color. 10''x14½''.

Dated 1903, Signed C. M. Russell and buffalo skull.

These three paintings came to light a few years ago, together with a letter from the artist to a friend indicating the intended reproduction of these paintings as part of a series. The book was never printed. The letter from Charlie comments on the first two items and describes the paintings. These are done in what is probably Charlie's best period of water color painting. With the paintings also came letters indicating that Sid Willis borrowed them for display in the Mint saloon in the 1920s, after which they were returned to the owner.

52. **BUFFALO HUNT NO. 49**

Water color. 8¼''x13''. Dated 1888.

Signed C. M. Russell with buffalo skull.

This water color turned up in Tulsa, Oklahoma a few years ago the owner having obtained it directly from the artist a number of years before. The number 49 refers to the cataloging of known Russell items by Frederick Renner. At the time Mr. Renner inspected the painting it was the 49th known buffalo hunt picture by the artist. It was painted before Charlie settled down to being strictly an artist. As he gained skill he learned to suggest rather than to paint in the profusion of detail which is here shown. An innate sense of color and composition is evident.



52

**FREDERICK FERDINAND SCHAFER**

b. 1841, Germany d. Probably San Francisco, after 1900

Little is known of this painter. He had the habit of labeling almost every canvas which he painted though he seldom added the date. From paintings which have been seen it is known that he painted in Montana, Idaho, Wyoming, British Columbia, Oregon and Washington as well as throughout the Southwest where he made his final home. According to people who knew him, he fought against his tendency to alcoholism, though not always successfully. Some of his work is very good and some of it is equally bad. This would seem to be partially explained by his alcoholic problem. He primarily worked in oil and his major forte was landscape painting and he frequently painted Indian scenes. Nothing is known of his art training, his family, nor even the place and date of his death.

53. **WEST COAST INDIANS NEAR VICTORIA, B.C.**

Oil on canvas. 30''x20''.

No date, ci. 1878. Signed Schafer.

This painting whose title comes from the label on the canvas, is one of the artist's good paintings. Not all are in the dark tones which are used here and which are appropriate for the region depicted since it is noted for its heavy rainfall and lack of sunshine.

(See facing page)





54. **THE ELK HUNTER**

Oil on canvas. 20"x30". Not dated.

Signed O. C. Seltzer.

This painting was done in the 1920's and purchased by Brown and Bigelow, though it is not known that it was used for reproduction. According to the custom of the company at that time, it was offered as an award to the agent winning a sales contest. Perhaps an old timer can identify the brand marks and can determine the region where the painting was done.

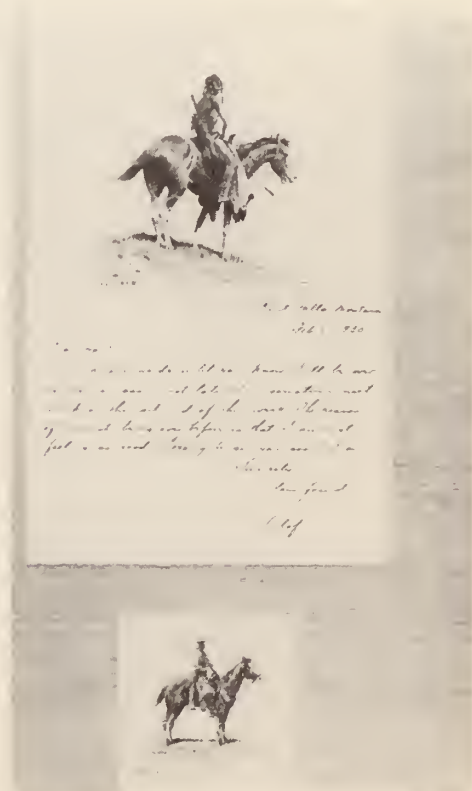


55. **HUSSAR ON HORSEBACK**

Oil on board. 6 3/4"x5 1/2".

No date. Signed, script S.

This little painting bears an unusual signature for Seltzer. On the framing order pasted on the back is written O. C. Seltzer in his own hand. This is thought to have been made for a book cover or a program of some kind, though it has not been identified. Perhaps one of the viewers can furnish this information.



56. **ILLUMINATED LETTERHEAD AND ENVELOPE**

Seltzer, like several other Western painters, not infrequently sent one of his small pen and ink drawings with water color washed in on letters to his friends. In some instances, as with the example shown here, he placed a drawing on the envelope. The artist excelled in miniature drawings and these letterheads and envelopes today are collector's items.

**OLAF C. SELTZER**

b. 1877, Copenhagen, Denmark d. 1957, Great Falls, Mont.

Before coming to this country as a young man the artist was trained at the Art Institute of Copenhagen. He arrived in Great Falls in 1892 and after working as a cowboy for a number of years, settled down to painting but augmented his income by working as a machinist. He was a close friend of Charlie Russell's and helped Russell achieve a competence in oil painting — particularly in the use of color. They frequently painted together — so much so that there is striking similarity between the work which was turned out on their painting trips. Seltzer had great difficulty with his eyes in his later life. This fact was attributed by many to his painting a series of extremely fine, miniature oils. A large collection of these is owned by the Gilcrease Foundation in Tulsa, Oklahoma. Seltzer did not have the colorful personality of his friend and he did not enjoy the ever-growing wave of popularity and prosperity as a result. He lived almost thirty years past Russell and while he had many admirers and sold a great many paintings, he did not enjoy due recognition during his lifetime. Today his work is eagerly sought and he is included among the top-ranking Western painters.





# **JOSEPH HENRY SHARP**

b. 1859, Bridgeport, Ohio d. 1953, Pasadena, Calif.

At the age of 14 Sharp entered the McMicken School of Design in Cincinnati. For the next ten years he was an art student in Belgium, Germany, France, Italy and Spain. He returned to this country to specialize in painting at the Cincinnati Art Museum and exhibited at the Paris Exposition in 1900. A series of his paintings was purchased and form a part of the Smithsonian Institution collection. Eighty of his Indian portraits and scenes are in the University of California collection. For many years Sharp maintained a winter studio at Taos, where he, Bert Phillips and Ernest Blumenschein were the actual beginners of the Taos Art Colony. President Theodore Roosevelt was responsible for the National Park Service building a cabin for Sharp on the Crow Agency in Montana where he spent a portion of each season for a great many years. The artist also illustrated for Harper's Weekly, Brush and Pencil, Sunset and the Pacific Monthly magazines. One of his Indian paintings was reproduced as a color cover for the Pacific Monthly in August, 1911. He was a rather reticent individual who was deafened at the age of ten years. He returned repeatedly to Europe for further periods of study throughout his life and is considered to be one of the most accomplished painters of Western Indians. His work is found in most of the major collections.

## **57. INDIAN STUDY**

Oil on canvas. 24"x16". Not dated.

Signed J. H. Sharp.

Comparison with other known Sharp paintings indicates that this was done at his Montana studio on the Crow Indian Agency. It is unfortunate that the sitter is not identified, but the portrait shows the artist's understanding of the Indian and his sensitive treatment of the subject. An interesting little old lady, who now lives in his old studio, tells the story of how Sharp inadvertently changed the hairdress habits of the entire tribe. For the sake of composition, he changed the number and arrangement of feathers in a subject's hair. The model, who felt that he had been honored in having his likeness transferred to canvas, boasted of his feather arrangement as a matter of distinction. The news traveled fast, and within a matter of weeks hundreds of Indians in the vicinity had changed their manner of hairdress and feather arrangement.

# **JOHN MIX STANLEY**

b. 1814, Canadaigua, N.Y. d. 1872, Detroit, Mich.

Stanley began his life's work as a wagon and sign painter. By 1834 he was in Detroit, Michigan, doing portraits and in the next few years made western trips to the region of Fort Snelling and Fort Gibson. In 1845 he had completed a series of 85 western scenes for exhibition. The next year he started for Santa Fe and fell in with General Kearny's military expedition to Santa Fe and became the official artist for the expedition. Arriving in California, he was discharged from his duties and at his own expense traveled north to Oregon where he spent part of the years 1847 and 1848. He had proceeded to within a few miles of the Whitman Mission when he was advised by friendly Nez Perce Indians that the Whitman massacre was going on. The Indians hid him, got him to the Columbia River where he drifted on down to Fort Vancouver. During this time in Oregon he traveled up the Columbia River to the Snake, painting Indian scenes and portraits of the notable whites in the region. He next sailed for Hawaii, where he painted the king and queen, but was shipwrecked and his sketches and many of his finished paintings were lost. Back in Washington, D.C. in 1850, he deposited the accumulation of his Indian paintings in the hope that the Federal government would purchase them. This did not occur and in 1865 one wing of the Smithsonian Institution burned with the loss of all of Stanley's paintings except four which had been removed to another portion of the building. Stanley then moved to Detroit where he lived until his death.

## **58. PORTRAIT, MRS. FORBES BARCLAY AND SON, AND DOG**

Oil on canvas. 39"x28".

Dated 1847. Signed J.M.S., Fort Vancouver.

Mrs. Barclay was the wife of Dr. Forbes Barclay, the first physician at Fort Vancouver, under Dr. McLoughlin. She was the daughter of Pierre Pambrun, chief trader at Fort Colville. Her son died a few years after this painting was completed. The picture itself was sent to a member of the family in the Orkney Islands where it remained for a number of years. It was later returned and remained in the Barclay House, now a public museum. The painting and the brooch containing locks of her son's hair, which Mrs. Barclay is wearing, were obtained from the granddaughter.





## CHARLES S. STOBIE

b. 1845, Baltimore, Md. d. 1931, Chicago, Ill.

"Mountain Charlie" crossed the plains to the Rocky Mountain region in the 1860s. Stobie is said to have studied art for two years at St. Andrews, Scotland, and worked in an architect's office prior to his coming West. He was a friend of William Cody, Wild Bill Hickok, Jim Baker and a close friend of Frederic Remington. He served as an Indian scout for Major Jacob Downing in 1868 in the region of the South Platte River, in a campaign against the Cheyennes and the Arapahoes. In 1866 he lived with the Ute Indians near Grand Lake, Colorado. He was a buffalo hunter and Indian scout.

The first annual exhibit of the Omaha Art Association in 1890 lists a number of Stobie paintings. These include Western Colorado, Scalp Parade, Pueblo Squaw, Sitting Bull, Land of the Utes and General George Crook. Others of his paintings are known, but they are rather uncommon today.



## 62. PORTRAIT OF JACK, UTE INDIAN

Oil on canvas. 22"x17".

No date. Signed C. S. Stobie, 1877.

This painting carries a penciled inscription on the stretcher which gives the Indian name of the subject, together with the statement that his body was found after a battle near Fort Washakie. The painting seems to indicate some competence on the part of the artist and is probably a fair example of his work.

## JAMES EVERETT STUART

b. 1852, Bangor, Me. d. 1941, San Francisco, Calif.

The artist arrived in San Francisco in 1860 as a small boy. He studied at the San Francisco School of Design and under Virgil Williams and R. D. Yelland. He took his place among the group of California painters who were then active, including Thomas Hill, William Keith, James Hamilton, J. G. Denny, Arthur Nall, and Charles D. Robbins, and became a member of the Bohemian Club which was then the center of art activity. He later studied in New York.

Stuart's first Northwest trip was in 1876 and he returned many times. He thoroughly covered the country and there are few lakes, mountain peaks and pictorial landmarks which he did not paint. Beginning in 1900, Stuart kept a record of his paintings, even those which he had done many years before, with exact date and place. He had the habit of describing in some detail the scene and including, beside the day, month and year, the expected price of the painting on the reverse of each canvas. From this list it is known that he painted over 5,000 items. Oregon, Washington and California are the principal regions of his work, although Idaho, Montana and Wyoming are also included as well as eastern regions.

(continued on following page)



## 59. BOIX (sic) DE SIOUX

Water color. 8½"x11½".

Dated 1853. Signed J. M. Stanley.

This is the original drawing made for the Plate No. 7 of the United States Railway Survey, Vol. XII. According to the text and notation on the mat, it was drawn on June 28, 1853. It depicts some wagons of the expedition camping on the river.



## 60. BEAR'S PAW

Water color. 6½"x8¾".

Dated 1853. Signed Stanley (mat).

This painting is the original of Plate No. 23, of the United State Railway Survey, Vol. XII, and was painted on August 30, 1853, showing a scene in the Bear's Paw Mountains of Montana. This painting and the one above, unknown for over 100 years, were discovered in the family of the firm which made the original lithographic plates for the survey volumes. Formerly in the collection of Mr. and Mrs. Lawrence A. Fleischman of Detroit, Michigan, they are illustrated in "American Painting from 1760 to 1960".



## 61. CHINOOK INDIAN GUIDES, CLACKAMAS RIVER

Oil on paper. 10"x14". Not dated, ci. 1847-8.

Signed J. M. Stanley.

This interesting painting was done during Stanley's Oregon trip. It shows his method of transportation and is one of the few remaining scenic paintings done in the Northwest. Recently thirty-odd of Stanley's water colors came on the market. The purchasing institution has not yet been announced. According to information received, many of these drawings are also originals for the Railroad Survey series.





**JAMES EVERETT STUART (continued)**

For a time Stuart maintained studios in New York, Chicago, Ashland and Portland, Oregon, and finally for the latter years of his life, San Francisco. Stuart was a very vain, high-living individual. Despite the high prices painted on the back of each canvas, it is known that when times were bad he sold stacks of paintings for a fraction of the inscribed price of one. He "invented" a method of painting on aluminum which proved to be quite impractical and certainly did not result in the indestructibility which he claimed for the method.

Stuart's finished studio productions were apt to include a snow-capped mountain with either sunrise or sunset effect of colored gleam on the snow. They are rather elaborate and studied in their effect. The oil sketches which he distinguished from his more elaborate work are of the type shown here. They have a far greater degree of interest in that they are fresh, spontaneous and less labored. It is in this group of paintings that we find most of the documentary scenes. Despite all adverse comments about the artist and despite the fact that his paintings were repetitious, and some of poor quality, he did succeed in turning out an interesting array of highly documentary scenes, portraits, views of cities, and even floral and fruit still-life paintings.

**64. INDIAN CAMP, ADMIRALTY BAY  
MT. BAKER IN THE BACKGROUND**

*Oil on canvas. 18"x30".*

*Dated 1884. Signed J. E. Stuart.*

*This identical scene was reproduced as a color lithograph by the West Shore Magazine. It is not credited to Stuart though it probably was based on this painting. In no other instance of a great many of Stuarts examined has there been any evidence that he copied anyone's work. This same scene has been found with many variations by a number of copyists. Since it is known that he traveled and painted in the area and did other paintings in this region on the same day and days preceding and following, it is likely that this is the original painting for the lithograph. At the end of Admiralty Bay is the location of Tacoma, Washington. This region is important in Western history for a great many reasons, not the least of which is the fact that the Northern Pacific finally decided to make its western terminus here instead of going on to Seattle or elsewhere. Over night the city of Tacoma was born and land values soared. It just so happened that some of the directors of the company had previously purchased large tracts in the area before the announcement was made!*

**63. NEAH BAY, WASHINGTON TERRITORY**

*Oil on canvas. 18"x30". Dated 1835.*

*Signed J. E. Stuart.*

*This is an interesting view of the Indian buildings including several of the longhouses near the northern and westernmost tip of the United States. This is a region visited by the Spanish before 1700 and by Vancouver and others. The artist Paul Kane traveled and painted here. The old structures are now gone and this unquestionably represents a reasonably accurate depiction of the Indian village as it was 75 years ago.*





65. *SPEAR FISHING, CELILO FALLS, COLUMBIA RIVER*

*Oil on canvas. 18"x30".*

*Dated 1884. Signed J. E. Stuart.*

*An early version of the scene, historic region painted by most every artist who came into the West beginning with Paul Kane. In this instance the scene is early enough so that it shows the river before the canal had been completed which permitted transportation between the upper and lower regions of the Columbia River. When the white man first arrived they found a highly feudal system in force. All fishing rights on the river were controlled by See-Pays, the salmon chief at Colville. The chief bartered and dispensed the fishing rights to each tribe and the tribal chief in turn exacted his toll from the families. The spots where each was permitted to fish were in many cases hereditary rights.*

66. *SUMMER FISHING CAMP ON THE COLUMBIA*

*Oil on canvas. 18"x30".*

*Date 1884. Signed J. E. Stuart.*

*Inland tribes migrated to the Columbia River in the summer and set up their fishing camps to obtain summer food. This scene shows such a camp. Women and children only remain, while the men are actively engaged in obtaining salmon. The fish were filleted and hung from racks to dry for winter. A traveler could detect the presence of such camps some miles away — if the wind were right! Stuart paintings like this are at least somewhat reminiscent of Catlin's earlier paintings in the same region.*





67



67. *VIEW OF THE COLUMBIA RIVER  
WITH STEAMBOAT, JAMES P. FLINT*  
Water color. 13''x19''.

Dated 1852. Signed Insignia.

This painting is inscribed "View toward mouth of the river from the left bank in the Oregon Territory". The site from which the Columbia River is seen is on the Washington side near the present town of Stevenson, where the Wind River enters the Columbia. Trees still jut into the river as shown in the picture. A later notation on the back indicates that the steamship in the distance is the "James P. Flint," which ran on the Columbia from 1851 until it was wrecked in 1853. The notation supports the date on the painting. This picture was used as an illustration in the book by Frances Victor Fuller, "River of the West", published in 1870, p. 571. It was probably among the author's effects at the time of her death. As in every Toft painting, there is a "bug" in this picture. It is a monogram on one of the rocks in the center foreground — a letter "T" with a circle drawn around its stem in such a way that the artist's initials are formed.

#### PETER PETERSON TOFT

b. 1825, Kolding, Denmark d. 1901, London, England

The artist had an excellent general education and considerable art training in Denmark before he arrived in California in 1850. After approximately a year of gold mining he returned to his literary and artistic pursuits. Drawings of California are known, dated as early as 1850. By 1852 Toft was in Oregon Territory and traveled up into British Columbia, although California was still his home base. Toft's arrival in Montana can be dated exactly, since he arrived two days after Christmas in 1866 at Fort Owen. Many sketches of Montana followed for the next several years. Governor Thomas F. Meagher, of "did he fall or was he pushed" fame, published the first of a projected series of articles in Harper's Magazine in October, 1867, entitled "Ride Through Montana". This was illustrated by Toft and was the first of a projected series which was terminated by the death of the governor who was writing under the nom de plume of Cornelius O'Keefe. Toft was then living in Virginia City and a fall from his horse made him an invalid for most of that year. Listings from auction records establish that his paintings cover widely separated areas in Oregon, Washington, Idaho and Montana. In 1870 some of his Northwest paintings were reproduced in the London Illustrated News. He traveled to Australia where his paintings were exhibited and where he won diplomas and medals. His exhibits continued in Copenhagen in 1879 and in the Crystal Palace in London. After 1890 Toft made his home in his native Denmark though he died in London.

69



69. *THE FALLS OF THE PELOUSE*  
Water color. 6''x9''.

Date ci. 1866. Signed Insignia.

Another landmark along the early route to Oregon. The same scene occurs in the Warre volume entitled "Sketches in North America and the Oregon Territory", published in London in 1848.

68



68. *FALLS OF THE SPOKANE RIVER,  
WASHINGTON TERRITORY*  
Water color. 6''x9''.

Dated ci. 1855. Signed Insignia.

This scene along the northern and earliest route to Oregon was painted by many people including Paul Kane and Henry Warre, as by most artists who subsequently visited the area. The painting was done before the founding of the present city of Spokane.

70



70. *THREE-MILE PRAIRIE, BITTERROOT*  
Water color. 6''x9''.

Date ci. 1867. Signed Insignia.

This scene may be recognized by natives of the Bitterroot region, though possibly the area is known by a different name today. A very fine large water color of St. Ignatius Mission is a recent acquisition of the Montana Historical Society. Toft's paintings are widely scattered. Only a few of his oil paintings are known.



#### CHARLES VANDERHOFF

Place and date of birth unknown. d. 1918, Locust Point, N.J. The artist's place and date of origin and details of his early art training are not known. In the late '80s he was an instructor at the Cooper Union in New York City and is said to have been one of the forming members of the Art Student's League. He wrote and illustrated articles on art and also magazine illustrations in the 1880s to 1900.

#### 71. WHEAT THRESHING IN THE WEST

Black and white water color. 11"x16". No date.  
Signed C. A. Vanderhoff.

An attractive drawing of a large scale wheat harvesting operation. It will not be many years until such a scene will be beyond the memory of any living wheat rancher. It is such scenes of homely activity, seldom recorded by an artist, which make paintings such as this extremely scarce and of great merit in recording history as well as possessing considerable aesthetic value.

#### S. WETTLAND

Biographical data lacking. Information solicited.

Wetland is an unlisted marine painter who, like others with the same specialty, undoubtedly did a thriving business with ship owners and sea captains. One of his paintings of a schooner was reproduced in "Marine History of the Pacific Coast", by Lewis and Dryden, published in 1895.

#### 72. THE PILOT SHIP "JOSEPH PULITZER"

Oil on canvas. 18"x26". Dated 1901. Signed S. Wetland. According to a newspaper account, the "Joseph Pulitzer" was built in the 1880s in Essex, Massachusetts, and sailed around the Horn to a Portland owner. The schooner was engaged in coastal trade, but finally became part of a sealing fleet. At an unknown date she was chartered by the United States Government as a pilot boat at the mouth of the Columbia and later served as a mail boat in Alaska. She was wrecked in 1916 on an Alaskan shoal with a loss of part of her crew.



#### OLAF WIEGHORST

b. 1899 Jutland, Denmark. Studio now at El Cajon, Calif.

The artist traveled through Denmark from the age of two years as a professional acrobat with his family. His preoccupation with horses led to his making innumerable sketches of the animals. Finally he landed a job with a motion picture company as an extra and stunt man. In 1918 he left a Danish ship and enlisted in the 5th U.S. Cavalry which was then stationed at Fort Bliss, Texas, just in time to chase Pancho Villa and to patrol every mile of the Texas, New Mexico and Arizona border on horseback. Discharged after three years, he rode contests in rodeos, broke horses and generally made himself useful at ranches wherever there was a job. He became a member of the New York Mounted Police Department where he won honors for his horsemanship. He had sketched and painted all his life but at that point he took his art seriously and spent his time in art museums and galleries. He had no formal training in art school nor did he have any regular course of instruction. While still a member of the Mounted Police his paintings were exhibited in New York galleries. The demand grew and his paintings were reproduced on calendars and magazines. He retired after 20 years with the New York Mounted Police. He continues to paint and ride at his studio home.

#### 73. NIGHT GUARD, 5TH CAVALRY

Oil on board. 15½"x12". No date.  
Signed O. Wieghorst 5th Cav.

This painting, obviously done during the artist's period of service with the 5th Cavalry, is typical of his work. Few of his scenic paintings do not contain animals. He specialized in drawing horses and cattle in action.





## RICHARD CATON WOODVILLE

b. 1856, London, England d. 1927, London

This artist bears the same name as one of America's outstanding genre painters of the early 1800's. Most students of American painting are familiar with "War News From Mexico" and "Politics in an Oyster House", to mention two of the paintings which made him America's top artist in the field while he was still a young man. He made a trip to London and died with pneumonia.

The painter of the picture shown here was indeed the son of the other Woodville. There is some suggestion that the father did not get around to legalizing a second marriage and that his untimely death cut short his plans. This may account for the fact that the younger Woodville, brought up and educated in England, and who became one of England's leading illustrators as well as a most popular and successful painter, repeatedly forgot to mention his father and persisted in a tale which indicated that he was descended from a relative of the wife of King Edward IV. His autobiography reveals an exceedingly pompous individual who must be attempting to compensate for something. He attended art school in Dusseldorf where he studied under von Gebhardt.

Actually, the son was an extremely well-trained and very competent artist who specialized in making pictorial records of military activity as well as doing portraits of important figures and crowned heads of Europe. He hob-nobbed with royalty, making many of his reporting trips in the company of high-ranking army and navy officials and titled members of British society.

In the 1880's Woodville did illustrations for Harper's Weekly and Harper's Monthly. One article was illustrated with hunting scenes in British Columbia Rocky Mountains. On another occasion he made illustrations of Theodore Roosevelt's ranch at Medora, North Dakota. He makes no mention of such trips in his autobiography though there were several. Despite his great success as a painter and illustrator, his recognition by the Royal Academy and the general recognition of his art competence, this pompous man must have been very unhappy. He terminated his career by committing suicide.



### 74. WESTERN CAVALRY TROOP

Oil on canvas. 60"x40". Dated 1905.

Signed R. Caton Woodville

This painting has all the appearance of having been made for an illustration. However, London Illustrated News and other American magazines for the year of its completion and several

years subsequently have been searched without success in locating the place where it was published. There appears to be no doubt that this is an American cavalry scene, despite the inaccuracies both in the equipment of the horse and of the officer. Woodville traveled extensively to every part of the world and certainly every part of the British Empire and was much more familiar with the details of the trappings of other armies than he was with those of the American Army. His visits to this country were brief and few. Despite the minor inaccuracies, this is an interesting and well-painted picture by a complicated man who was an interesting artist.



### ARTIST UNKNOWN

#### 75. FORT D. A. RUSSELL, W.T.

Water color. 11½"x15".

Not dated, ca. 1865-70. Not signed.

This painting of Fort Russell, with the flag-draped pillars at the side, resembles the sort of drawing which was used as the heading of a list of soldiers from the Fort who had been killed or wounded during the Civil War, or a certificate of some similar purpose. The date is tentatively placed as 1865 to 1870 and there is no suggestion as to who the artist might have been. Any help or suggestions will be appreciated. Fort D. A. Russell was established in 1867. In 1929 it was renamed Ft. Francis E. Warren in honor of Senator Warren of Wyoming. In 1951 it became F. E. Warren Air Force Base.

### ARTIST UNKNOWN

#### 76. HAULING WOOD IN THE ROCKY MOUNTAINS

Pencil drawing. 12"x17". Not dated or signed.

With the advent of electricity we tend to forget the importance of hauling wood. This was a basic occupation for any source of power, especially when there were no deposits of coal nearby and most particularly when a long cold winter made stored supplies run low. This drawing comes from an accomplished hand. It is old and has been badly treated. One would like to see more work by this same person. It is interesting to speculate that somewhere there may be a trunk full of his equally expert drawings.





77

#### ARTIST UNKNOWN

#### 77. ST. IGNATIUS MISSION

Black and white water color. 9"x17".

Not dated or signed.

This painting would appear to be a fairly early view of St. Ignatius Mission. It is probably later than the Mullan Road Survey and hence the five or six individuals in that group who might have drawn it can presumably be excluded. One possibility is Alfred E. Mathews. According to Robert Taft, no example of his original work was known when he wrote his book. Other than a photograph of an original drawing, apparently none has turned up. Despite the speculation as to the artist, there appears to be little doubt of this drawing being St. Ignatius Mission. There are some objections to the arrangement of the mountain, the steeple on the church, etc. However, it can be pointed out that aside from artistic liberty for the sake of composition, many artists were somewhat faulty observers. Many made sketches and later did a painting. Others always drew the type of architecture familiar in the region of their origin or another drew tropical trees with moss and orchids growing from them and would have continued to do so had he sketched the North Pole! The major buildings are in the painting and it corresponds fairly closely with the published photographs of the Mission. A considered surmise might place the date of this painting from 1870 to 1875.



78

#### ARTIST UNKNOWN

#### 78. THE "BEAVER" TOWING THE "COLUMBIA"

Water color on paper. 6"x12". Not dated, probably 1836.

The painting came from a family tracing its lineage to the Hudson's Bay period in Oregon history. It represents the old steamer "Beaver" towing the "Columbia" past the breakwater near Fort Vancouver. If it is what it seems to be, the picture can be dated to the day in 1836 when machinery was installed in the "Beaver", following an ocean voyage under sail, and the "Beaver" was given a trial run, towing the "Columbia" up the Columbia River past Fort Vancouver to the mill before returning. The incident is described in the Hudson's Bay Company's log book of the "Beaver". The authenticity of the picture has yet to be established. The rigging may not exactly follow the supposed arrangement of the "Columbia" but there are no known drawings or paintings and the terms were loosely used. The artist may have painted what he thought he saw. In any event, there is much about it which suggests that it is indeed an on-the-spot sketch of an historically important event — the initial run of the first steamboat to ply West Coast waters.

#### LITHOGRAPHS

#### 79. THE ROCKY MOUNTAINS

H. J. Warre, del. Dickinson & Co., Lith. Earliest known view. Hand-colored by the artist. London, 1846.



79

#### 80. THE ROCKY MOUNTAINS

FROM THE COLUMBIA RIVER LOOKING N.W.

Henry J. Warre, Del. Dickinson & Co., Lith. Earliest known view. Handcolored by the artist. London, 1846.



80



81

#### 81. EXECUTION OF THE THIRTY-EIGHT SIOUX INDIANS AT MANKATO, MINNESOTA, DECEMBER 26, 1862

The Milwaukee Litho. & Engr. Co. In color. 1863. (Peters A., page 149. Plate 39.)

During the Civil War the Sioux Indians, after considerable provocation, attacked the white settlers who had invaded their treaty lands. Federal troops under command of General Sibley retaliated by rounding up and capturing approximately 400 Indians. This was too many to execute! President Lincoln pardoned all but 38. The print depicts the ensuing execution and was issued about a month after the occasion.





## INTERIOR OF FORT GARRY

A vanished scene in the early history of our country. Dedicated to the pioneer settlers of the Canadian Northwest by H. A. Strong, Winnipeg, Manitoba. The Burland Lithographic Co., Montreal. This print is reproduced in the Encyclopedia Britannica under "Lithography". In color. 1884. Signed: H. A. Strong.

### 82. INTERIOR OF FORT GARRY

A vanished scene in the early history of our country. Dedicated to the pioneer settlers of the Canadian Northwest by H. A. Strong, Winnipeg, Manitoba. The Burland Lithographic Co., Montreal. This print is reproduced in the Encyclopedia Britannica under "Lithography". In color. 1884. Signed: H. A. Strong.



## CUSTER, IDAHO-1880.

### 83. CUSTER, IDAHO

Omaha Lithographing Co., 1880. Signed G. W. Hall. Custer, like many another mining town which sprang up, flourished, and then died, is today completely abandoned with little evidence of its brief heyday as recorded in this rare print.



MINERS SPENDING THE NIGHT IN A  
DAWSON SALOON by Lute Pease, 1898.







BREAKING A MEAN ONE by Elling William Gollings







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